

# THE LUTE.

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## BASIL SAPELLNIKOFF.

By right of artistic merit alone Basil Sapellnikoff holds a position in the front rank of pianists. To pass in the race the crowd of executants ever striving with might and main to reach the place of honour requires exceptional powers. In the present instance that feat has been accomplished by a young man of twenty-four years of age. Born at Odessa in 1868, Basil Sapellnikoff had the advantage of being reared in a musical home, his father being a professor of the violin at the municipal school of music in that city. From him the lad received instruction in various branches of the art, and so rapid was his progress that at the age of eleven years he was enabled to appear with gratifying success in the double capacity of violinist and pianist at a concert given by him in his native city. Early in his teens he had the good fortune to attract the kindly notice of the great artist, Anton Rubinstein, who strongly advised him to relinquish the violin and to devote himself solely to the study of the pianoforte. It was perhaps not without a pang of regret that the youth laid aside the "bowed instrument" taught by his father, but its abandonment was absolutely necessary when aiming at excellence on the pianoforte. The advice of the renowned artist was accompanied by substantial aid. By his generous efforts a yearly stipend was obtained from the city of Odessa to enable the lad to proceed to St. Petersburg and to enter the conservatoire of music established there. For two years he studied under the late Professor Brassin, and for three subsequent years under the celebrated pianist, Sophie Menter. With such advantages the natural ability of the zealous scholar became fully developed, and on quitting the conservatoire his fame had already been widely spread abroad.

At this period of his career Sapellnikoff started upon a concert tour. He played first at Hamburg in Tchaikowsky's Concerto in B flat minor, the *baton* on that occasion being wielded by the composer himself. The success then achieved by the young pianist was followed by a prosperous series of performances in Cologne, Frankfort, Stockholm, Copenhagen, Moscow, St. Petersburg, and other continental cities. Whether appearing before the critical audience of the "Gewandhaus" at Leipzig, or before the connoisseurs attending the concerts given in Paris by Lamoureux and Colonne, the young pianist has always been received with unqualified favour. Within the last four years he has been engaged at no less than five concerts of our renowned Philharmonic Society, an honour accorded to but few artists. In the performance given of Chopin's Concerto in E minor by that society in April last, Sapellnikoff displayed such a combination of taste, skill, and power as to incite the audience to unwonted enthusiasm, and the verdict of approval expressed in loud applause was afterwards ratified by the London press.

Basil Sapellnikoff was recently invited to undertake the direction of a concert given by the new "Liszt Verein" at Leipzig, and the responsible duties of that office were fulfilled by him in a manner to reflect credit upon that institution. One of the qualities of his pianoforte playing is a touch so delicate as to make the strains fall like the breath of "the sweet south" laden with soft harmonies. Another attribute is the immense power of tone brought to bear upon themes demanding it; whilst over every minute gradation of sound between the two extremes he holds a perfect command. This control was, for instance, lately made apparent in his execution of the well-known octave passage in Chopin's Polonaise in A flat,

the crescendo being superbly rendered. In the performance of classical music the faultless *technique* of Sapellnikoff is never obtrusively exhibited, but always to be found faithfully serving in a reverent interpretation of the work.

## CURRENT NOTES.

THE Westminster Orchestral Society is pursuing its course with so much courage and zeal as to give promise of future distinction. On Wednesday evening, May 3rd, its twenty-fifth concert took place in Westminster Town Hall. As usual the programme was of a high order, and for the most part representative of English art. The overtures were Macfarren's *Chevy Chase* and F. Corder's *Prospero*, the latter being conducted by the composer himself. Miss Ethel Bauer was the solo performer in Sterndale Bennett's *Caprice* for pianoforte and orchestra, a work of great beauty. Two orchestral tone-pictures, "The Flowing Tide" and "Fairylane," composed by John Francis Barnett, were included in the programme. In the first named there is a charming melody for the 'celli, accompanied by semi-quaver passages for the violins, and these rippling passages are also in attendance upon the characteristic theme given out by the horn. In the short sketch, "Fairylane," the violins play throughout pizzicato, whilst delicate tones from the wind instruments impart appropriate colour to the poetic strains. These pieces have been transcribed by the composer for the pianoforte. On Wednesday, May 17th, the Society gave at St. James's Hall a "complimentary" concert to its conductor, Mr. Stewart Macpherson. On that special occasion Mr. Walter Macfarren directed a performance of the overture to *Don Quixote*, composed by his brother, the late Sir George Macfarren; while Dr. Mackenzie personally introduced to the public his latest orchestral work, entitled "A Highland Ballad"; and Dr. Bridge wielded the *baton* in a performance of his cantata, *The Incheape Rock*. Mr. Stewart Macpherson also brought forward new works, a Notturmo for the pianoforte and a Concertstück for pianoforte and orchestra.

THAT the members of "The Musical Guild" have not lost the hope of one day enjoying a full measure of success at the West-end is shown by their determination to hold for the ninth time a series of chamber concerts at the Kensington Town Hall. At the first performance this season, on the 3rd of May, Brahms' clarinet quintet was admirably given, the title-part, so to speak, being taken with efficiency by Mr. W. H. Hall. Beethoven's quartet for strings in E minor had for exponents Messrs. A. Bent, W. Stephenson, E. Kreuz, and P. Ludwig. The pianist of the evening, Miss Annie Grimson, displayed good *technique* in Chopin's Polonaise in A flat, the vocalist being Mr. Peter Musson. At the second concert, on the 16th ult., Brahms' pianoforte quartet in G minor and Schumann's quartet in A for strings were the most important numbers of the programme.

THE Philharmonic Society gave its fourth concert of the current season on Thursday, May 4th, when works familiar as well as unfamiliar received artistic interpretations. Amongst the latter was Professor Villiers Stanford's "Irish" Symphony, which seemed, like good wine, to have improved with keeping. When brought out six years ago at one of the Richter concerts it made only a faint impression, but then it had to encounter the rivalry



of Wagner's music. Moreover, it was given, if our memory fail not, under the direction of the composer, whose experience in the guidance of an orchestra had been but very limited. But with Dr. Mackenzie as conductor, the "Irish" Symphony proved a very different thing, and achieved for the first time a genuine success. The list of familiar pieces included Beethoven's Violin Concerto, the soloist being Herr Willy Hess. Middle. Clotilde Kleeberg's playing in Hiller's Pianoforte Concerto in F sharp minor was truly enjoyable. The vocalist was Mr. Santley, whose singing in Purcell's recitative and air, "Let the dreadful engines," was warmly applauded. At the fifth concert, on the 18th ult., the programme comprised Beethoven's Symphony in D (No. 2); a new Pianoforte Concerto in G, by Hans Huber; and a Concerto in D minor for Violoncello and orchestra, by A. Piatti, the soloists being Otto Hegner and Julian Klengel respectively.

THE Bromley (Kent) Musical Society concluded its annual series of concerts on the 2nd ult., when Hiller's cantata, *A Song of Victory*, was performed in the Drill Hall, the solo vocalist being Miss Florence Bethell. The list of instrumental works, played under the direction of Mr. F. Lewis Thomas, included Sterndale Bennett's overture *Paradise and the Peri*, Massenet's "Orchestral Suite," a march (Raff), a minuet (Handel), and Rossini's overture to *William Tell*.

MISS MADELINE PAYNE, a child pianiste, made, on the 4th ult., her first bow to the public at a pianoforte recital given at Princes' Hall, under the direction of Mr. N. Vert. To state that her performance of an excellent programme reflected credit on her teacher, Mr. J. Baptiste Calkin, and on the Guildhall School of Music, to which she is attached, would certainly be complimentary, but the statement would at the same time prove too cold and formal to serve in giving expression to our hearty appreciation of her playing. It was indeed a pleasure to hear elaborate pieces rendered with the skill of a trained executant and also with the sweet simplicity of a child. The listener, weary of vainglorious interpreters, was thankful that for once in a way there was no overpowering personality standing between him and the composer. Encouraged by the unanimous applause of the audience, Madeline Payne returns to her school for the pursuit of studies which will enable her to start with every prospect of success upon a professional career.

THERE are signs of a change in the attitude of the fashionable world towards entertainments held in the concert-room. Music tires, and therefore the drama in some form or other is called to relieve the monotony. Seldom is merriest excited by pieces making up the ordinary programme; and, as audiences want above all things to be amused, the recitation or the humorous dialogue is introduced. Seeing the platform occupied by a competitor so formidable, it is possible the singer with the mechanically trained voice will recognise the necessity of striving to infuse a little life into his performances. At present, alas, there is, generally speaking, a lack of animation in the delivery of vocal works. Those chosen, however, for the Musical and Dramatic Recital, given at Steinway Hall on Thursday afternoon, May 11th, by Mr. C. P. Little, were by no means of a doleful sort, and consequently were enabled to encounter without damage the rivalry of comic pieces. Of these the most important was a "Sketch," specially arranged by F. Anstey and Ed. Jones for performance by the giver of the entertainment. On this occasion Mr. C. P. Little made his first appeal to the public, and in spite of nervousness obtained a gratifying success. The incidents attending a village concert formed the subject of the sketch. Owing to the caprices of a treacherous memory some of the points were missed, yet the representation of the piece was on the whole forcible and effective. There were other performances of a similar character, to wit, a duologue, entitled "A Show of Hands," given by Miss Ellis Jeffreys and Mr. Allan Aynsworth; a graceful dance, "Rossette," by Miss May Palfrey; and a humorous recitation by Mr.

Elliot. The vocalists were Miss Kate Flinn, Miss Lucille Saunders, Mr. Courtice Pounds, and Mr. Norman Salmond, the instrumentalists being Signorine Cerasoli, and Miss Angela Vanburgh.

UNTIL this season Madame Berthe Marx has in this country limited her appearances in public to concerts given by Señor Sarasate. Doubtless the advantages of being constantly heard in association with the celebrated violinist are great, yet, as with most benefits, they are attended with drawbacks and hindrances. The brilliancy of Sarasate's playing blinds an audience to the merits of a performance by another artist. Madame Marx therefore wisely resolved to give, under the direction of Mr. N. Vert, a series of three concerts, at which the pianoforte should be made the leading instrument. The first took place at St. James's Hall on Saturday afternoon, May 13th, when the accomplished lady was assisted by an excellent orchestra, with Sir William Cousins as conductor, in the interpretation of three Concertos. Whether engaged on the fantastic themes of Saint-Saëns' Concerto in C minor, or on the romantic strains of Schumann's Concerto in A minor, or on the eloquent passages of Mendelssohn's Concerto in G minor, the pianist brought to bear upon each work the knowledge, taste, and skill of a true artist. That on this occasion Madame Marx advanced her reputation as a performer of classical music cannot be denied. The programme of the Pianoforte Recital given on Saturday, May 27th, contained interesting examples of the old French school, the compositions chosen being by Couperin, Daquin, and Rameau, together with well-known works by Bach, Mozart, Beethoven, and other German masters. The concluding orchestral concert of the series will be held on the first day of next month.

THE Dramatic and Musical Recital given at Steinway Hall on Monday, May 15th, by the Misses Nora and Frederica Conway afforded enjoyment to a numerous audience. Indeed, there was not a dull moment in the afternoon's performance, for the charm of contrast brought about by the alternation of song and recitation never ceased to keep alive the interest of the company. The first part of the programme contained poems by Tennyson, Austin Dobson, and Rossetti; while a sprightly dialogue, entitled "Love and Friendship," written for the Misses Conway, served as the concluding piece of the entertainment. The pianoforte accompaniments were admirably played by Miss Mary Carmichael.

THE Bach Choir earned the thanks of amateurs by the performance on Tuesday, May 16th, at Princess Hall, of a Mass in five parts by Palestrina. There are many earnest churchmen who are dissatisfied with the sentimental music now used in our churches, and would gladly welcome a return to a style less emotional, or, in other words, less theatrical than that deemed proper and desirable at the present day. At the same time those objectors are quite unable to accept the Gregorian tones as the best possible form of ecclesiastical music. In Palestrina's works, however, they find art both learned and grave serving as the medium for the expression of devotional feeling. True, the themes are difficult to interpret aright, as the members of the Bach Choir know full well, but constant practice might do much towards the realisation of correct intonation in the performance of unaccompanied music.

THE Popular Musical Union gave, on the 13th ult., a performance of Haydn's *Creation* in the Queen's Hall of the People's Palace. Good work has been done at the East End by the "Union," and we trust that the successful efforts hitherto made to place before the inhabitants of the district the sublime oratorios will be followed by interpretations at least equal in merit to those of the past. Under the direction of Mr. W. Henry Thomas the choristers sang the choral strains of the *Creation* with accuracy as well as "with heart and voice"; and the

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instrumentalists played the beautiful themes allotted them in the score with great effect, while the charming solos abounding in the work were ably rendered by the well-known artists Miss Annie Swinfen, Mr. Hirwen Jones, and Mr. Robert Hilton.

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RAOUL KOZALSKI is the name of the little boy of eight years, who is now revealing to the English public the extraordinary musical powers which nature has bestowed on him. Under the auspices of Mr. N. Vert, he appeared on Wednesday, the 10th ult., at a pianoforte recital held in Princes' Hall, and, to the astonishment of an audience somewhat reluctant to encourage juvenile displays, performed in the style of a finished artist the twelve pieces making up the programme. With the easy manner of an experienced virtuoso the child came on the platform to climb upon his seat at the key-board. His command over the instrument was first brought to the proof in a gavotte by Bach, the melodies of which he rendered with neatness of touch, while the rhythms of the courtly old French dance tune were marked with stately precision. It was, however, in the second piece, a fantasia by Mozart, that he obtained a full measure of applause. Under the spell of his playing, the auditors, no longer able to maintain an attitude of reserve, yielded to the fascinations of genius manifested in a child. They might previously have heard the notes sounded out as correctly and evenly by executants of tender years, but never until now had such an executant made them conscious that the phrases were animated by the soul of music.

It is, unfortunately, by no means uncommon to find the interpreter of Chopin utterly unable to disclose the meaning of the master's music. Yet the instincts of the child, Raoul Kozalski, have led him near the truth which others have to approach only by experiences of the heart's emotions. It is somewhere said that as Innocence was quitting Paradise she met Poetry at the threshold. In the present case, however, Innocence has not had to leave the Paradise of childhood to meet with Poetry. Of a certainty there was the charm of beauty in the boy's performance of the *Larghetto* from Chopin's Concerto in F minor; and also in his renderings of Schubert's *Serenade* and Godard's *Mazurka*. At the second Recital, held on Friday afternoon, the 10th ult., the programme contained Beethoven's Concerto in G, Chopin's *Valse*, Liszt's *Hungarian Fantasia*, and also two compositions—a *Nocturno* and a *Mazurka*—by the clever little musician.

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WITH deep regret we record the death of Mr. Honorato Vert, which took place on Friday, the 5th ult., at Newcastle-on-Tyne. Soon after his arrival in that town, on the 1st of May, to superintend the business arrangements of a concert given there by Madame Albani's touring party, he was seized with illness, which in four days proved fatal. From its commencement the attack was by the doctors deemed serious, and before Mr. N. Vert, in obedience to their summons, could reach the bedside of his brother, the delirium of pneumonia was announcing the approach of dissolution. The truly kind and faithful one, who in the prime of manhood then passed away, was beloved by the members of his family and esteemed by all who knew him. To testify respect for the deceased, many friends connected with the musical profession were in attendance at Highgate Cemetery on the 9th ult., when the remains of dear Honorato Vert were consigned to the grave.

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SIR JOSEPH BARNBY closed the season of the Royal Choral Society on May 10th at the Albert Hall with a short novelty—Professor Villiers Stanford's setting of Mr. A. C. Swinburne's *Ode* having its origin in the World's Fair at Chicago. *East to West*—as the work is called—is for orchestra and chorus, and is thus constructed on the pattern of the same composer's *The Revenge* and *The Battle of the Baltic*. It is majestic in character, whilst embracing a few melodic phrases that at once fix themselves

upon the ear. Of such are the strains respectively beginning with the words "Sunset smiles on sunrise," "From the depth of the sunset," and "Praise, honour, and love everlasting." On the whole the freedom, breadth, and steady sweep of the poet's lines are adequately reflected in Professor Stanford's latest work, which was excellently rendered by both band and chorus under the direction of Sir Joseph Barnby. The composer was loudly summoned to the platform at the close. In *Elijah*, which followed, the tenor solos were sung by Mr. Edward Lloyd with his wonted charm of voice and method. Mr. Andrew Black was acceptable as the Prophet, and the two other principals were Miss Esther Palliser and Madame Belle Cole. The secondary quartet consisted of Miss Annie Swinfen, Madame E. Jones, Mr. E. Jones, and Mr. J. Woodley, and the choral music was superbly delivered.

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TWENTY years ago the suggestion of a string orchestra of virtually a hundred members consisting almost entirely of ladies, would have been ridiculed. Of late, however, our great musical schools have so extended the instrumental branch of their operations that it is not uncommon now to meet with female orchestras capable of doing justice to symphonic works with but slight assistance from the sterner sex. Feminine trombonists and bassoon players are perhaps rare, but the flute, the clarinet, the oboe, the cornet, the unwieldy double bass, and the drum have been played by ladies on London platforms. At the Rev. E. H. Moberly's concert at St. James's Hall on the 12th ult. the string band of ninety-eight performers included but five males, these being entrusted with the double-bass, and having as companions in the same department three ladies. The programme comprised the Introduction and Fugue from Handel's Seventh Concerto Grosso in B flat; Volkmann's *Serenade* in C, Op. 62; Dvůřák's *Jovons*, but difficult, *Serenade* in E major, Op. 22; the *Prelude* to Saint-Saëns's Biblical poem, "Le Déluge"; and the Introduction, Fugue, and Waltz from a Suite (Op. 35) by Alexandre Glazounow, a Russian composer of good social position, whose works are beginning to be heard out of his own country. These pieces, generally rendered with spirit as well as refinement, were interspersed by songs from Mrs. Hutchinson and by the Andante and Finale from Mendelssohn's Violin Concerto, the solo part (with a *Bourrée* by Bach as an encore) being played by Miss Mary Cardew.

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MANY less harmonious renderings of Gounod's *Faust* than that on the 3rd ult. at the Lyceum Theatre by the operatic students of the Guildhall School of Music have been given by professional artists both in the provinces and in London. The weakest element was the dramatic, the young people having apparently (and excusably) bestowed more attention to the music than to the stage business. Vocally, the rendering was in two or three cases highly commendable, whilst on all sides there was abundant evidence of a desire to do justice to the melodious work. To Miss Jessie Hudleston, the Marguerite, was deservedly awarded the chief honours. Her reading of the part was in every respect at once earnest and sympathetic, combined with a skilful avoidance of the difficulties that beset every representative of Goethe's heroine as drawn by the French librettists. Mr. Edward Epstein was an active Mephistopheles and delivered the music with sufficient energy, whilst Mr. Bates Maddison sang agreeably as Faust. A fair measure of ability was also manifested by Miss Jessie Browning as Siebel; Mr. F. Stuart Hyatt as Valentine; Mr. Wyatt Keith as Wagner, and Madame Leonora Ellerton as Martha. The chorus sang steadily, only a few slips were committed by the band, and Sir Joseph Barnby conducted with his accustomed zeal and discrimination.

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THE new Savoy opera—*Yane Annie; or the Good Conduct Prize*, first seen on the 13th ult., is disappointing.



The story requires the dramatic quality familiarly known as "backbone," and the music exhibits a tendency to lapse into dance rhythms, that, however in accordance with tradition, is fatal to feelings of respect. Of course, it is possible that Mr. Ernest Ford may have been practically "tied down" to the observance of certain rules, but in any event the score of *Fane Annie* does nothing more for his reputation than again demonstrate that he can write flowing melody and embellish it with tasteful accompaniment. Tunefulness is, of course, a priceless gift, but on the stage it needs backing up, and this is just what Mr. Ford's music does not get. Messrs. J. M. Barrie and Conan Doyle's plotting schoolgirl heroines are represented in sprightly fashion by the Misses Decima Moore and Dorothy Vane, and as the two lovers Messrs. C. Kenningham and Scott Fishe sing with taste. Miss Rosina Brandram as an elderly schoolmistress who, in quiet moments, dreams of a bygone love, has a Balfian ballad to which she does justice, and the humours of a meddling Proctor and a forward boy in buttons are ably carried through by Mr. Rutland Barrington and Master Harry Rignold.

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TAKING warning from the fact that he was forestalled by Signor Lago in the introduction to England of *Cavalleria Rusticana*, Sir Augustus Harris has not kept his faithful subscribers very long waiting for *Pagliacci*, the one work that on the Continent is rivalling in popularity the dramatic composition with which Mascagni bounded into fame. The Covent Garden manager presented it on the 10th ult., during the first week of his season, and with a degree of completeness bespeaking confidence in the attractiveness here of Leoncavallo's powerfully dramatic story of mountebank life and of a betrayed husband's vengeance. The verdict passed by a crowded audience was enthusiastically favourable. In its abundant melody and in its rich orchestral colouring, *Pagliacci* closely resembles *Cavalleria Rusticana*. As in Mascagni's opera, too, the plot never halts, but marches determinedly to a tragic ending. The most striking peculiarity of the work is its intensity and fervour, the interest is kept at a white-heat throughout, and both music and book being from the same pen, the one thoroughly coincides with the other.

The prologue sung by the baritone in the course of the passionate instrumental prelude, is the key-note to the subsequent action, since it asks the audience to believe that the motley and tinsel of the travelling jester often conceal the most poignant emotion. Thenceforward all is life and bustle. Canio, the proprietor of the wandering troupe, and his wife Nedda (the Columbine) are greeted by the Calabrian villagers in hearty style, and nothing occurs to check the prevailing hilarity until a rustic busybody mysteriously bids Canio bestow an eye upon Nedda. When the Angelus is sounded, the imitation of the bell notes by the male voices, whilst the females sustain a taking melody, is a happy idea, and vigour is no more wanting in the unsuccessful appeal of the clown Tonio to Nedda, than is sentiment lacking in the duet of Nedda and her peasant lover Silvio at their secret meeting. The force possessed by the composer and his ability to concentrate his strength on a critical situation, have free scope in the pathetic solo of the wretched Canio at the close of the first act, and in the mimic play constituting nearly the whole of the comparatively brief second portion. The minuet measure given whilst Columbine (Nedda) is awaiting the signal of the approach of Arlecchino with his quaint serenade, has a delightfully old-world touch, but Leoncavallo has adroitly contrived to musically indicate at this point that the farcical tone is only make-believe, and that Canio's wrath will declare itself at the earliest opportunity. The husband's fury at again hearing his wife speak words he knew she had previously addressed to Silvio is effectively expressed both vocally and instrumentally, and naturally perplexes the villagers who have seated themselves in front of the improvised stage to witness comedy and not tragedy. Madame Melba as fickle Columbine, and Signor de Lucca as Canio are finished exponents of their respective parts, whilst

Signor Ancona as the malicious hunchback Tonio realises the good opinion formed of him at the Olympic under Signor Lago last autumn. Mr. Richard Green as Silvio, and M. Bonnard as Beppe (Arlecchino) are also satisfactory. That *Pagliacci* is a remarkable work is indisputable, though all may not agree respecting its particular art value.

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WITH sincere regret we announce the death, on the 16th ult., of Mr. Thomas Lawler, who for upwards of thirty-five years held the appointments of Gentleman of Her Majesty's Chapels Royal, and Vicar Choral of Westminster Abbey. Born in 1818, Thomas Lawler, while yet in his teens, became known in Bath as a bass singer of the greatest promise. It was, however, while assisting in the choir of a Roman Catholic chapel of that city, that the superb qualities of his voice first obtained general recognition. At that critical period of his career he had the advantage of receiving lessons from the late Bianchi Tayler, a famous singing master and a truly generous man. Determined to try his fortune in London, Lawler gladly availed himself of an offer made by the orchestral leader, John Loder, to appear in small parts in operas given at the Surrey Theatre. It was, however, in oratorio performances at Exeter Hall that he established for himself an enduring reputation as one of the leading vocalists of the concert-room. Retiring from the practice of his profession three years ago he took up his abode in Paris. When health and strength began to fail, he returned to London to patiently await the call to another and a better world. He left behind him a good name. Thomas Lawler led an exemplary life. He was a loving husband, a kind father, a true friend, and an honourable man. *Requiescat in pace.*

## REVIEW.

*School Hymns with Tunes: a Book of Praise for Teachers and Scholars.* Edited by E. H. Mayo Gunn; the Harmonies revised by H. Elliot Button. (James Clarke & Co., Sunday School Times Office, Fleet Street.)

In this collection, intended primarily for use in schools, will be found, amongst its five hundred and fifty numbers, hymns adapted to serve in family devotional exercises as well as in public worship. There are also hymns appropriate to special occasions, such as meetings of Christian workers of Guilds and of Temperance Societies. But the chief object has been kept well in view, the schools have been provided with varied and at all times edifying hymns. The editor has shown discretion in avoiding subjects which are beyond the reach of the youthful intellect. Instead of verse embodying thoughts and feelings which can arise only from knowledge of the world and religious experiences, he has provided poetry of a bright and cheerful description. In a kindred spirit the musician, H. Elliot Button, has approached his duties, the tunes selected by him being attractive and just fitted to the vocal capacity of young people giving tonal utterance to the words. In several instances he has composed melodies which are admirably suited to the sentiment of the lines. This will be seen by reference to the hymns, "Safe in the Arms of Jesus" (226), "Singing for Jesus" (301), and "Forward, Soldiers, bold and fearless" (146). A still more responsible duty, the revision of the harmonies of the tunes in the book, has been performed by H. Elliot Button in a reverent and able manner.

## TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

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The EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th of the month in order to insure insertion in the issue of the month current.

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"LUTE." N<sup>o</sup> 126.

Also published separately PRICE 2<sup>d</sup>

COMPOSED FOR, AND SUNG BY THE CANTOR QUARTET.

# ANNIE LAURIE

Part-Song

BY JOSEF CANTOR.

ARRANGED FOR 4 MALE VOICES

LONDON:

PATEY & WILLIS, 44, G<sup>t</sup> MARLBOROUGH ST., W.  
Andante con espress:

MUSICAL SCORE FOR 4 MALE VOICES (ALTO, TENOR, 1<sup>st</sup> BASS, 2<sup>nd</sup> BASS) and PIANO. The score includes vocal lines with lyrics and piano accompaniment. The tempo is marked "Andante con espress".

ALTO. HUMMING. *pp* Hm *dim.* Hm

TENOR. HUMMING. *pp* Hm *dim.* Hm

1<sup>st</sup> BASS. HUMMING. *pp* Hm *dim.* Hm

2<sup>nd</sup> BASS. *mf*

Max-wel-ton braes are bonnie, — Where ear-ly falls — the *dim.*

Piano: *pp* *dim.*

MUSICAL SCORE FOR 4 MALE VOICES (ALTO, TENOR, 1<sup>st</sup> BASS, 2<sup>nd</sup> BASS) and PIANO. The score includes vocal lines with lyrics and piano accompaniment. The tempo is marked "Andante con espress".

ALTO. Hm

TENOR. Hm

1<sup>st</sup> BASS. Hm

2<sup>nd</sup> BASS. Hm

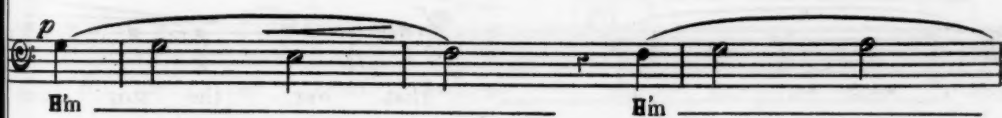
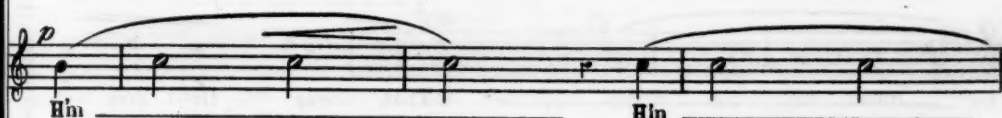
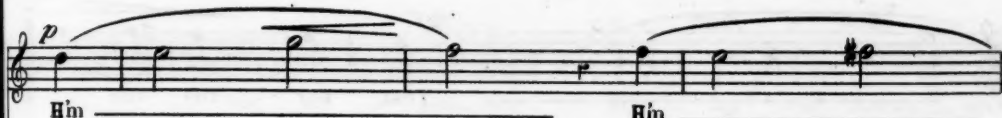
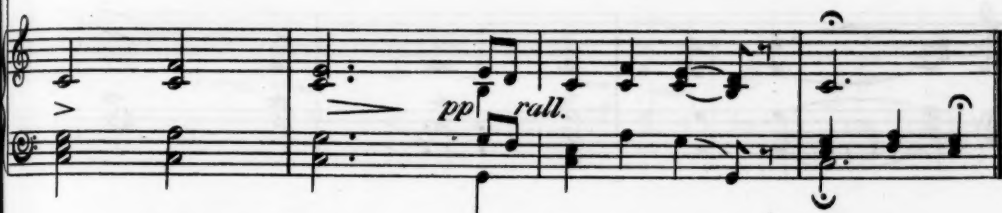
dew; — And 'twas there that An-nie Laurie — Gie'd

Piano: *pp* *dim.*

\* To be used only when practising.

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*dim.*  
*dim.* *mf*  
*dim.* *mf*  
 me her promise true!  
*dim.* *mf*  
*mf* *cresc.* *mf*  
 Ah! yes; Which ne'er for-got will be; And for  
*cresc.* *mf*  
 true, \_\_\_\_\_ Which ne'er forgot will be; And for  
*cresc.* *mf*  
 true, \_\_\_\_\_ Which ne'er forgot will be; And for  
*mf* *cresc.* *f*  
 her promise true, Which ne'er forgot will be, will be; And for  
*cresc.* *cresc.* *f*





swan Her face it is the fair - est That

That e'er the sun shone

That e'er the sun shone

That e'er the sun shone

e'er the sun shone on



*cresc.* on And dark blue is her eye; And for

*cresc.* on And dark blue is her eye; And for

*cresc.* on And dark blue is her eye; And for

*cresc.* And dark blue is her eye; For

*cresc.*

*pp rall. e dim.*  
An - nie Lau - rie I'd lay me down, and

*pp*  
bon - nie An - nie Lau - rie I'd lay me down, and

*pp*  
bon - nie An - nie Lau - rie I'd lay me down, and

*pp*  
An - nie Lau - rie I'd lay me down, and

*p rall. e dim.*  
*rall.*

die! *Hm*

*rit:*  
die; I'd lay me down and die! *Hm*

*rit:*  
die; I'd lay me down and die! *Hm*

die! Like dew on the gow-an

*pp*

*dim.* *Hm*

*dim.* *Hm*

*dim.* *Hm*

ly - ing, Is the fall of her fai - ry feet; Like

*dim.*

*dim.*

*dim.*  
*dim.*  
*dim.*  
*dim.*  
wind in sum - mer sigh - ing Her voice is low and

*mf*  
Ah! yes; So

*mf*  
Her voice is low and sweet. So

*mf*  
Her voice is low and sweet. So

*mf*  
*cresc.*  
sweet. is low and sweet. So



*cresc.* *mf*  
deep in love am I; That for bon - nie An - nie

*cresc.* *mf*  
deep in love am I; That for bon - nie An - nie

*cresc.* *mf*  
deep in love am I; That for bon - nie An - nie

*cresc.* *mf*  
deep in love am I; am I; That for bon - nie An - nie

*cresc.* *f*

*pp rall.*  
Lau - rie, Him

*pp rall.*  
Lau - rie, Him

*pp rall.*  
Lau - rie, Him

*pp rall.*  
Lau - rie, I'd lay me down and die!

*pp rall.*

MAY HE WHO GIVETH HIS BELOVED SLEEP.

Music by H. ELLIOT BUTTON.

*SLOWLY.*

May He, who giv-eth His be-lov-ed sleep Be  
 May He, who giv-eth His be-lov-ed sleep Be near us  
 May He, who giv-eth His be-lov-ed sleep Be

with us kneel-ing here, May He this night accept our  
 kneel-ing here, May He this night ac-  
 Be near us kneel-ing here, May He this night ac-  
 with us kneel-ing here, May He this night ac-

praise and prayer, That we may rest be-neath His gra-cious  
 -cept our praise and prayer, That we may rest be-neath His gracious  
 -cept our praise and prayer, That we may rest be-neath His gracious

care, In slum-ber deep.  
 care, In slum-ber deep. A-men.  
 care, In slum-ber deep.



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